

♦ MUSEUM NEWS ♦

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THE TOLEDO MUSEUM OF ART

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TOLEDO, OHIO

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THE SONG

CHARLES W. HAWTHORNE

Gift of Mr. Ralph King of Cleveland

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GIFT OF A HAWTHORNE

MR. Ralph King of Cleveland has presented to the Toledo Museum of Art a most important and beautiful canvas by Charles W. Hawthorne entitled "The Song." This splendid acquisition is reproduced on the front page of the present issue of the News. We would be happy in the possession of this fine example of Hawthorne's mastery no matter how it came to us but we are more than delighted that it should be the gift of a leader of thought and affairs in a great sister city. Mr. King is a trustee of the Cleveland Museum of Art and is himself a collector of and an authority on fine prints, paintings, and objects of art and it is most gratifying to us that he should express in this gift his appreciation of what we have contributed to the artistic and intellectual growth of the country.

It is gratifying also to have such a representative example of Mr. Hawthorne's work in our permanent collection. The Song is quite similar in size and feeling and created around the same charming young model as his other canvas, "The Trousseau" now hanging in the permanent collection of the Metropolitan Museum, New York.

Mr. Hawthorne is one of the notable figures of the modern art movement in America, not only as a great painter but as a great educator as well. He has been the recipient of every honor that could come to a painter and notwithstanding this complete commendation of his fellows, he is still at heart a student striving ever to improve his own work and, what is still more important, the work of the eager young men and women who flock to him from all over the country for criticism, instruction, and encouragement.

In her recently published book, "American Pictures and their Painters," Lorinda Munson Bryant tells how young Hawthorne became one of Chase's pupils. One day while he was sketching on the beach near Shinnecock the master approached him, and taking him for one of his pupils, he said: "Young man, why don't you come to my criticisms?"

Hawthorne, for whose means at the time the exclusive class of William Merritt Chase was not to be thought of, hesitated, but Chase, in his quick, nervous manner, added: "Come to the next one," and walked on.

Young Hawthorne wished for nothing better and went the next day. After putting

several canvases on the easel before the class and asking the usual question: "Whose picture is this?" Chase placed Hawthorne's sketch on the easel and turning to where the new student sat, pointed his finger at him and said, "Young man, you'll be a painter."

And he is.

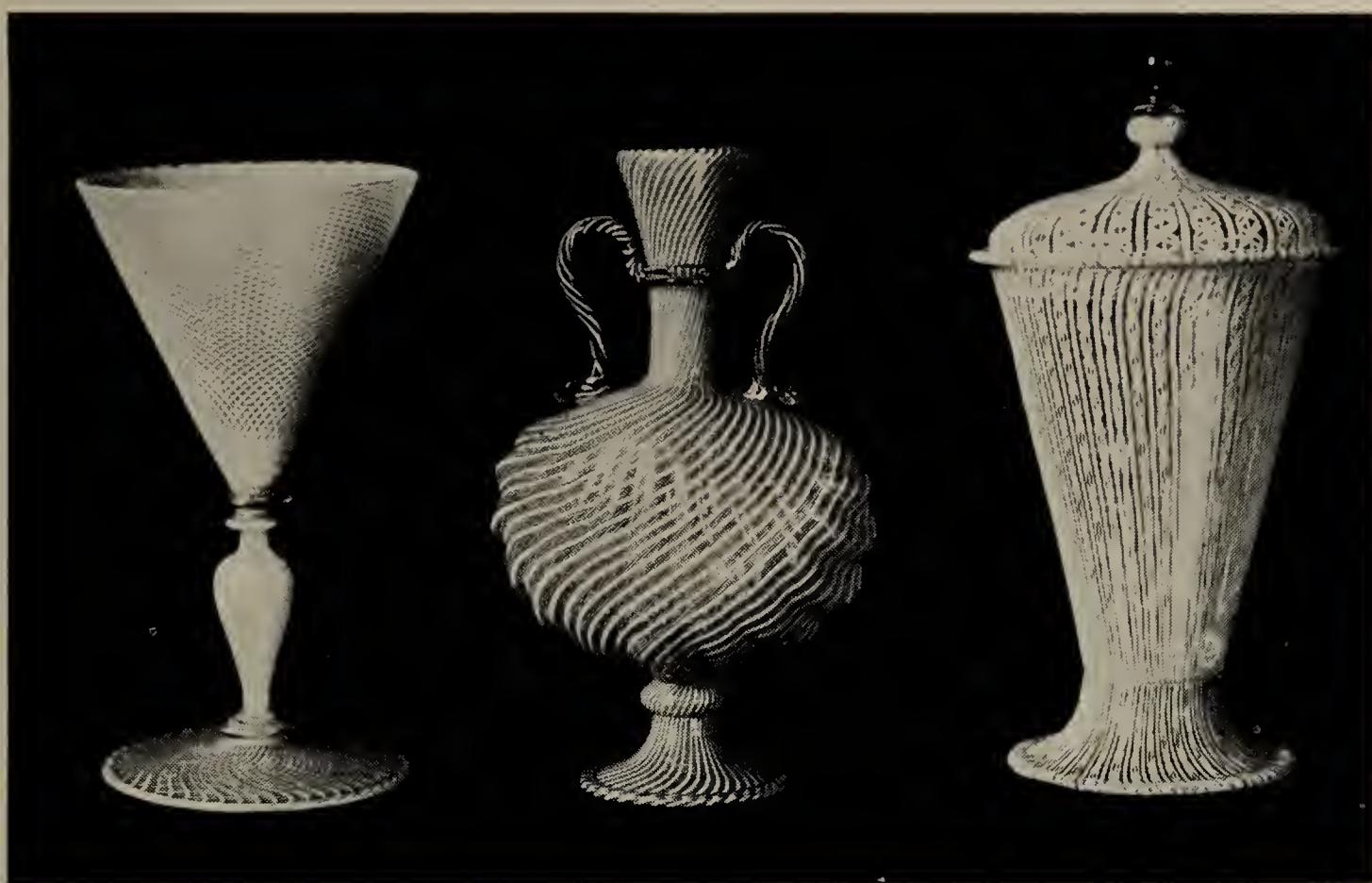
STORY HOURS FOR CHILDREN

IN speaking of the activities of the Toledo Museum of Art, particularly those in connection with the children, one museum Director recently remarked, "The Toledo Museum is a pioneer, it was the first human museum." That is exactly what the Toledo Museum aims to be, "a human museum." It aims to popularize art, to bring it closer to the people, or rather to bring the people closer to the best in art.

One of the ways in which this is being accomplished is through the story hours, begun three seasons ago, one of the many museum activities first tried out at the Toledo Museum. The story hours were instituted primarily to acquaint the children with the Museum's permanent collections, although occasionally a temporary exhibition such as the Joseph Pennell prints and drawings, or the work of Fjaestad in the Swedish exhibition forms the subject of a talk.

This year stories on sculpture have been told and another series on Old Masters is being given through December and January. During the coming months there will be story hours on Modern Masters, Pottery, Old Lamps and the Egyptian collection. Occasionally the talks are illustrated with lantern slides and prints in addition to the material found in the galleries.

All children are invited to attend the story hours which are held on Saturdays and Sundays at 2.30 o'clock, a second story on the same subject sometimes following. The attendance this year is larger than it has ever been, often as many as two hundred and fifty children being present. Prizes of \$2.50, \$1.50 and \$1.00 will be given for the three best essays on the story hour talks, and a framed reproduction of one of the paintings in the permanent collections will be given to the child with the best record of attendance.



XVI CENTURY VENETIAN GLASS

MR. Gardner Teal in an article on Venetian Glass in a recent issue of Harper's Bazaar mentions only two collections in the United States, one of these being that of the Toledo Museum of Art. Our collection, the gift of President Edward D. Libbey, contains many rare and beautiful specimens unexcelled in any collection in the world and Toledo being an important glass centre, it is most proper and fortunate that we are able to show to our artisans and students the finest products of all periods from the dawn of glass making in Phoenicia and Egypt down to that of our own time and country. Mr. Teal in his article says in part:

"Glass of Venice! Incomparable fabric, fragile yet enduring, precious to even its own weight in gold, when the rare occasion of acquiring a veritable antique piece presents itself.

"Throughout the ages no glassware has excelled or equalled that of Venice. Emperors, kings and princes have sought eagerly for treasured cups and vases of this wonderful material of crystalline purity; a glass possessing a lightness and strength which long since vanished from later wares.

"No glass has had so fascinating a history or a more honourable lineage. From the eleventh century to the present hour this glass has added to the lustre and fame of Venice. Its finest period marked the later

years of the sixteenth century. To this period we owe the most beautiful specimens extant.

"Of Venetian glass prior to the fifteenth century, it is doubtful if any specimens have been discovered. Were such to be found, they would be considered priceless. America boasts of two remarkable collections of this glass of Venice. One is in the Metropolitan Museum of Art, New York and the other in the Toledo Museum. It is doubtful if it would be possible ever again to bring together, by private purchase, collections even distantly approaching either of these. The great connoisseurs and collectors of *objets d'art* the world over, vie continually one with another to obtain even a single fine *tazza* of true Venetian glass.

"The thirteenth century found Venice teeming with glass workers. By the year 1291 A.D., the city had come to be so filled with furnaces that the smoke nuisance led the Grand Council summarily to drive the manufacturers to another location in Venetian territory. The island of Murano, a short gondola row from Venice itself, was finally chosen for the industry. The descendants of these early workers carry on today the traditions of their ancestors in the present day productions, for modern Venetian glass is also very beautiful and universally appreciated.

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"A century after these early glass-workers established themselves in Murano, they had come to be held in such high esteem that they were allowed to marry into noble families, and by such marriages their children were permitted to receive the degree of nobility by descent. Murano and its glass-workers were furthermore, permitted to mint coins of their own, a signal honour, when one takes into consideration the care with which the Adriatic Queen guarded her prerogatives.

"The fame of the glass of Venice was widespread at an early date. The merchants of

Bruges were importing it in 1250 and Margaret, Countess of Flanders, levied a duty on its introduction a year later. Finally as the Venetians became jealous of permitting other countries to possess their glass, the Grand Council issued an edict prohibiting its exportation. The *vitrali*, as the glass-workers were called, were also prohibited from carrying the secrets of their art to another country. If a glass-worker went forth in the world to ply his trade elsewhere, the dreaded Council would send a secret emissary to take his life as forfeit to his disobedience."



CHILDREN'S FREE CLASSES IN DESIGN

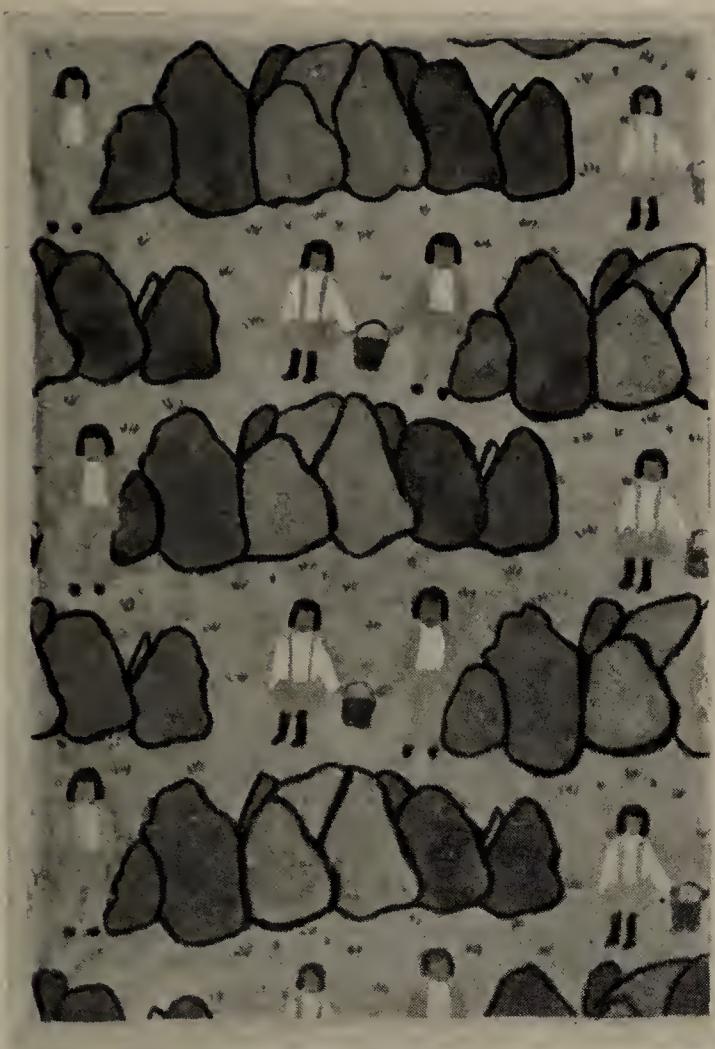
THE present is the second year of the free classes in drawing and design being conducted at the Museum Saturday mornings and afternoons for children selected from the public and parochial schools. Some two hundred and fifty children showing exceptional talent are given this opportunity to receive free instruction.

Miss Ellen F. Meehan, of Boston, has been secured by the Museum of Art to take charge of this instruction. She is a graduate of the Boston High School of Practical Arts and was graduated in the course of museum work at the Boston Museum of Fine Arts. For three years Miss Meehan was the assistant of Henry Hunt Clark, Director of Education in the Boston Museum of Fine Arts, teaching

the students of the Boston High Schools. For six years she has taught applied design at the Hawthorne Club Settlement, Boston.

Free classes in modelling are also maintained and are attended by one hundred children of the fifth and sixth grades. The children who are taking design have achieved some remarkable results; a few specimens of their work are reproduced in the present issue. Instead of teaching a few hundred children we should be able to give thousands the benefit of this very necessary education which will be of inestimable value in whatever occupation these children may choose later in life. An exhibition of the work of the classes will be held during the spring months.

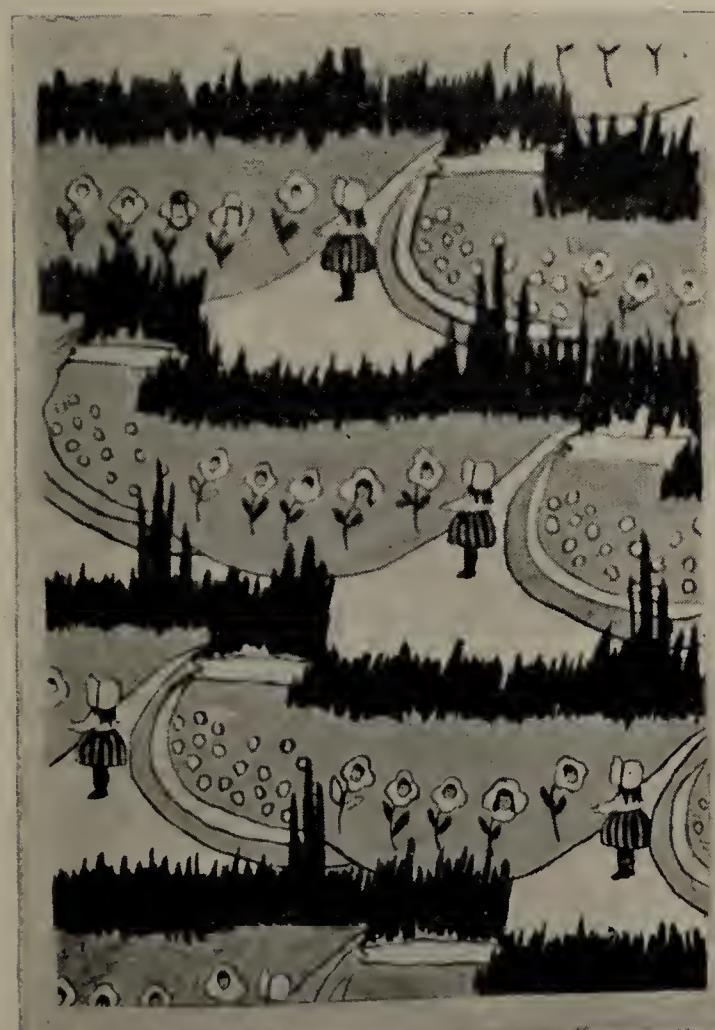
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JACK AND JILL



RED RIDING HOOD



MARY MARY QUITE CONTRARY



THE WITCH

DESIGNS BY FOURTEEN YEAR OLD CHILDREN
IN THE FREE CLASSES

THE TOLEDO MUSEUM OF ART NEWS



• MUSEUM NEWS • Toledo Museum of Art

EDITOR, GEORGE W. STEVENS,
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN.

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EDITORIAL

GLORY to God and on earth peace, good will toward men." So sang the heavenly host to the Shepherds of Bethlehem, and yet how often have these same prescient words fallen but lightly upon our consciousness. How poor has been our understanding; how little have we heeded this divine message in which was offered to us the key to all human content, happiness, prosperity, and advancement. Had the Scriptures given us no other guiding thought, this alone would have been sufficient for our needs.

"Peace and good will!" Let the message so clear, so manifestly the solace of all human ills, be now our fervent prayer, that the world after a lapse of two thousand years may again hearken and be saved.

The Americans desire no spoils of war, seek no conquests, crave no benefits through oppression; we more than any other people, are one with the shepherds of old and have understood. The sacrifices we are about to make are offered that great good may come to all men; that the weak may be protected, the oppressed succored, the suffering relieved, the sorrowing comforted. Henceforth, let conquest be for knowledge, beauty, and happiness, that with clean and joyous hearts we may give glory to God, peace to the earth and good will to all men.

All else passes but art endures. Dues are now due.

OUR MEMBERS NECESSARY

THE year just closed was for the Museum a period of financial readjustment, inasmuch as a large number of sustaining members who contributed generously to the endowment fund became life members and were relieved from paying annual dues. These contributors to the fund are making payments in three installments, the last of which will be due one year hence. Our greatly decreased income from dues during 1917 was only partially offset by interest from that portion of the fund already paid in. When the fund is complete in another twelve months the Museum will find itself on a firm financial foundation and its continued usefulness in the community will be assured due to the splendid generosity of President E. D. Libbey and the loyal citizens and members who joined with him in creating the fund. The Museum staff henceforth will be able to give more of its time and thought to the development of the Museum's educational possibilities. While our future is extremely bright, we must for a time continue to depend on the annual dues of members for the main support of the Museum and its varied activities.

The citizens, members, and officers, who have made this institution possible, must be gratified at the ever increasing interest of the public and especially of the fifty thousand and more children who during 1917 took advantage of the many fine exhibitions, lectures, musicals, story hours and the numerous other educational advantages offered by the Museum. More and more as the years increase will the Museum enlarge its scope and its usefulness and be able to contribute in still greater measure to the necessary aesthetic and intellectual growth of our glorious city.

This is the most precious generation of children the world has ever known. How about their education? Dues are now due.

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Business as usual; education more than usual; dues are now due.

LIFE MEMBERSHIPS

DURING the endowment fund campaign quite a number of active members subscribed two hundred dollars for a life membership which eliminated all further payment of dues. It may be that some others of our members who were not visited during the rush of the campaign would like to take advantage of this arrangement. The money received for such life memberships will be invested and the interest only is to be used. It means that members entering into the life class will, by making one payment, contribute for all time to the support of the institution. An income derived from annual dues fluctuates more or less and while it is necessary and desirable it is for the best interests of the Museum that the endowment fund be gradually increased until the income therefrom is sufficient to support the institution in its rapidly increasing field of usefulness. For fifteen years the Museum staff has spent the major portion of its time and energy in the financing of the project, often to the detriment of the educational side of the work. It is proper therefore after this long period of probation that the institution be finally placed on a firm and permanent financial foundation and to this end we will welcome all applications for life memberships. At present your dues equal the interest on two hundred dollars; why not pay the two hundred now and give the Museum your support forever.

LONGMAN'S VICTORY

THE Museum recently purchased the bronze statuette, Victory, by Evelyn B. Longman which has for some time occupied a prominent place in the sculpture court.

Miss Longman is a native of Ohio, born in Winchester in 1874. She studied first at the Chicago Art Institute under Lorado Taft, sculptor and writer on sculpture, and then for several years she was assistant to Daniel



VICTORY

EVELYN B. LONGMAN

Chester French. She is a member of the National Academy of Design and the National Sculpture Society and is represented in such other important museums as the Metropolitan of New York City, the Chicago Art Institute and the Cleveland and Cincinnati museums.

The Victory, of which ours is a reduction, was executed in colossal size for a place on the Varied Industries Building at the Louisiana Purchase Exposition at St. Louis. When completed it was given instead the most prominent place at the center of the fair grounds, surmounting the dome of Festival Hall. It is a new conception of Victory, which has always before been represented by a female figure. The man, with the appearance of having just alighted from the clouds, stands on tip toe, holding the laurel wreath and the palm branch, proclaiming that the victory is won. In recognition of her work silver medals were awarded to her at the St. Louis and San Francisco Expositions and Olivet College conferred upon her the honorary degree of Master of Arts.



THE DOUCET DOLLS ILLUSTRATING HISTORIC COSTUME

Gift of Mr. and Mrs. Edward Drummond Libbey

DOUCET HISTORICAL COSTUME DOLLS

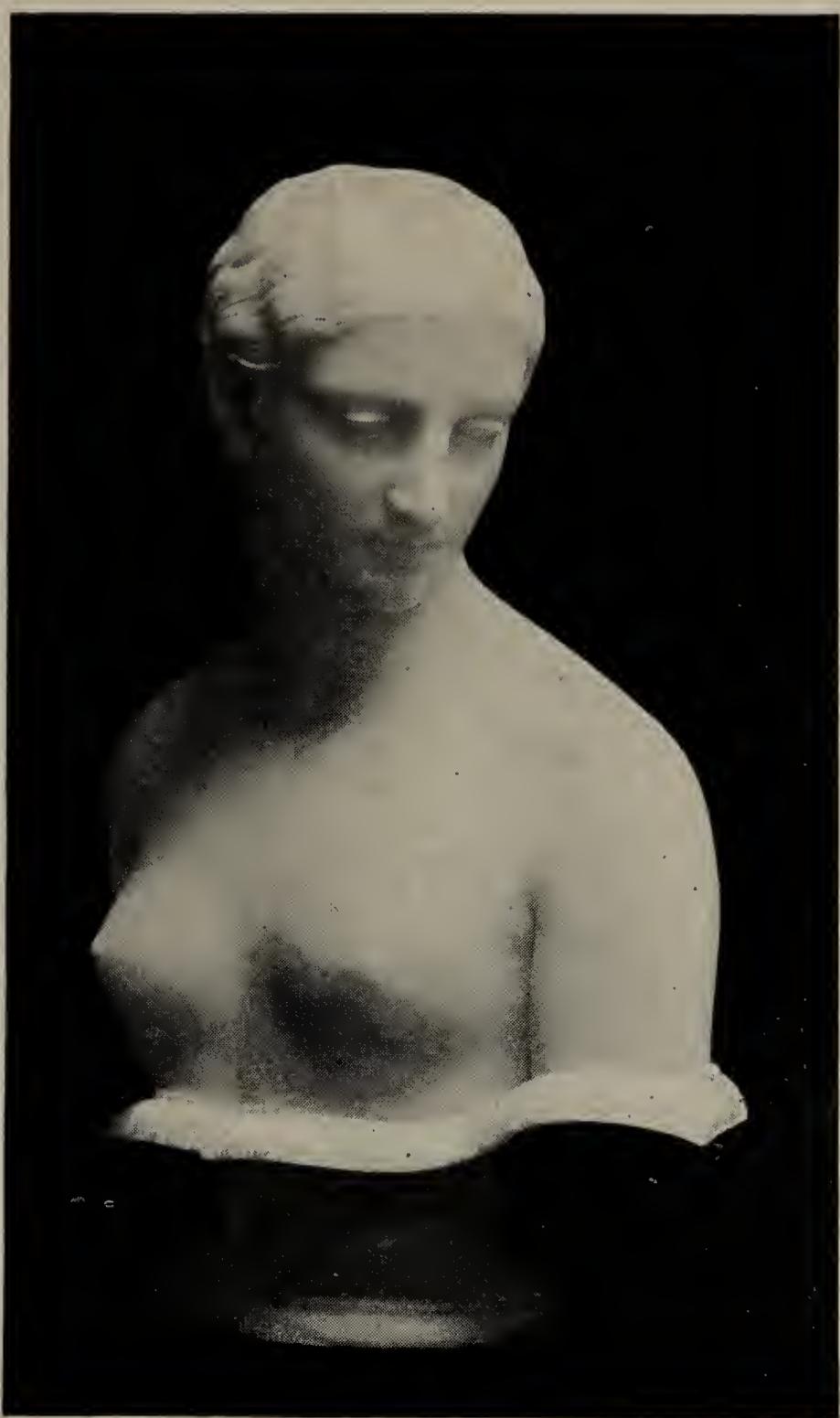
SOME months ago nearly every newspaper in the country told of the remarkable collection of dolls representing historical costumes from the Sixth Century which had been purchased at the Allied Bazaar in Boston for the benefit of the British, French and Belgium Permanent Blind Relief War Fund and presented to the Toledo Museum of Art.

In this manner a great and necessary war relief measure was most generously benefited but the name of the purchaser was modestly withheld. As the time approaches when the Toledo public will have an opportunity to view the famous collection it is quite proper to announce that the generous benefactors are President and Mrs. Edward Drummond Libbey.

The collection contains eighty dolls each about two feet in height representing not only the evolution of costume, but many historical characters as well, as the models made by famous Paris sculptors are likenesses de-

picted with great care from portraits in the Louvre and the Luxembourg. The doll models were finally dressed in fine old brocades and rare laces by the famous Parisienne designer of costumes, Doucet. Even the jeweled ornaments were reproduced in the minutest detail and the result is charming artistically as well as most interesting historically.

Among the notables represented are Philippe III, Mary Stuart, Catherine DeMedice, Empress Eugenie, Francis I, Marie Antoinette, Countess du Barry, Madam de Maentenon, Marquis de Pompadour and many others. The collection will soon be shown in one of the main galleries and will finally be installed permanently in a gallery of textiles. The dolls will furnish a fund of subjects both historical and artistic for use in the story hours for children and in many ways will be valuable and interesting to students and designers as well as to the public at large.



POWERS' GREEK SLAVE

DURING the past year the old studio of Hiram Powers in Florence was broken up by reason of the death of those relatives who had survived him. Powers was the first American sculptor to achieve great fame which came to him when he executed his Greek Slave, a work familiar in name at least to most Americans. When the studio effects were sold, the Museum was able to secure a bust of the Greek Slave. He executed a number of full length subjects of this work. One was taken to England and is now in the gallery of the Duke of Cleveland; a second, brought to America in 1847, is now in the Corcoran Gallery in Washington; the third copy belongs to Earl Dudley, and a fourth was purchased by Prince Demidoff and was

sold at that nobleman's death for \$11,000 to A. T. Stewart of New York.

Powers was born in 1805 near Woodstock, Vt. and while a boy the family emigrated to Cincinnati. In 1837 he was able to go to Florence to pursue his studies, and lived there until his death in 1873.

"The Greek Slave attained to a popularity", says Lorado Taft in his work on American sculpture, "which would scarcely be possible for any work of sculpture today, however good or bad it might be. Hiram Powers, the unknown carver of busts, became instantly famous, not only in his native land but abroad, particularly in England. Thus he was the first of American sculptors to win a European reputation. The Greek Slave

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was already celebrated before the opening of the great International Exhibition of 1851 in London. At that exhibition it is said to have been the one work of art by an American that did credit to America; its success was overwhelming. It was the center of interest at the first World's Fair in New York in 1853".

The Greek Slave is perhaps not as great as it is celebrated, still, it was the best that

an American had produced up to that time, and for this reason, if for nothing else, it will always take an important place in the history of American art.

The bust was shipped to Toledo from Italy after a delay of many months due to war conditions. It was brought over on the Italian steamer Palermo which was sent to the bottom by a submarine on the return trip. All else passes but art endures.



MEMORIES

A FRIESEKE PURCHASED

When a painter has received the highest honor bestowed on any American artist at the Panama-Pacific International Exposition, in addition to a long list of other honors, such as a silver medal at the St. Louis Exposition, a gold medal at Munich and membership in many art societies both in America and Europe, his work deserves a place in the leading art museums of the country.

From time to time there have been important works by Frederick C. Frieseke in the exhibitions of American paintings at the Toledo Museum, and one of the very finest occupied a prominent place in the Annual Exhibition of 1917. This was purchased from

FREDERICK C. FRIESEKE

the artist and now forms a part of the permanent collection. It is called *Memories* and is a very characteristic work.

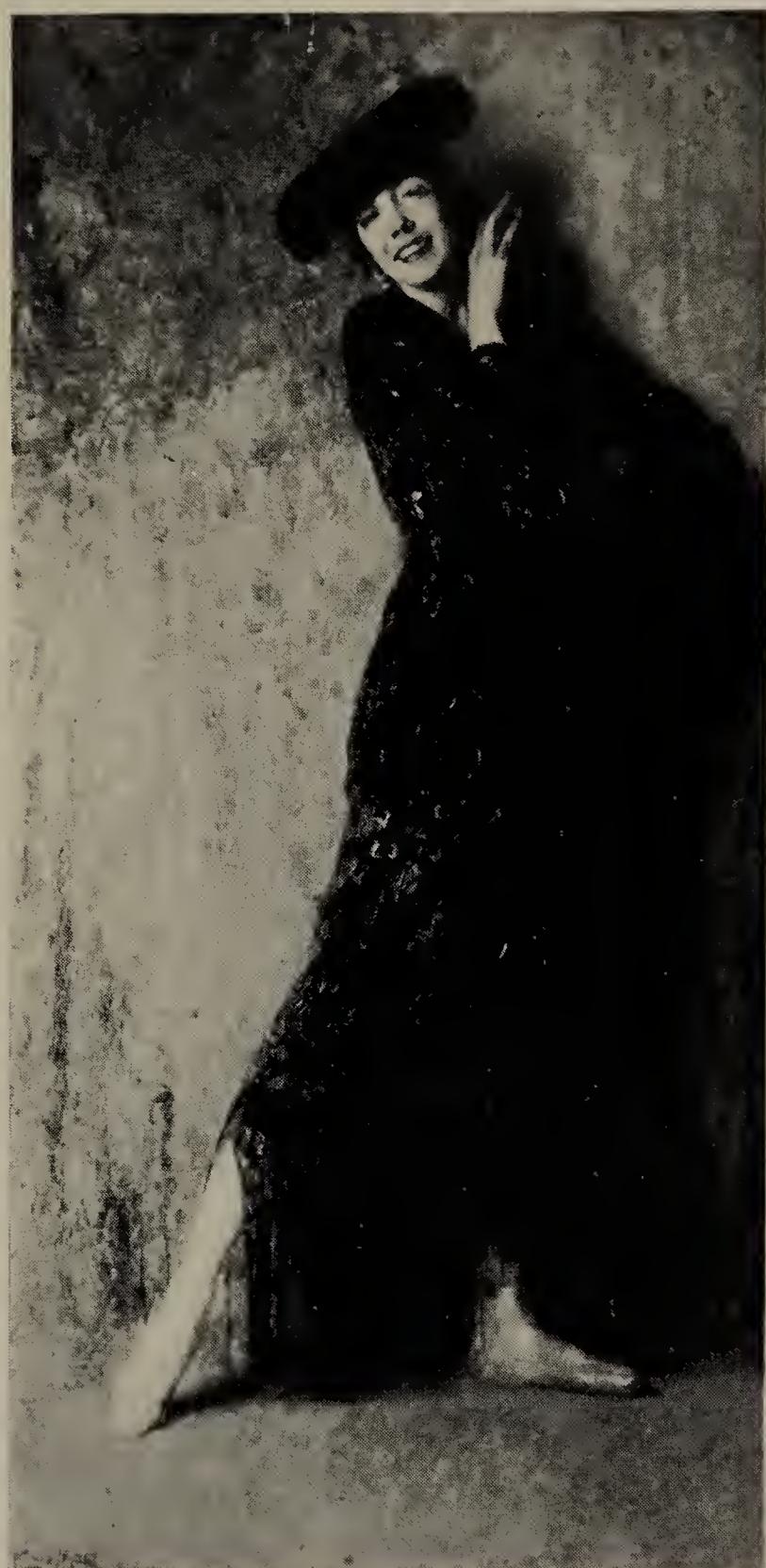
The illustration which accompanies this article gives a good idea of the beauties of line and composition of the picture. The charm of color and value is superior even to these.

Frieseke was until recently better known in Europe than in America. He first exhibited at the Toledo Museum in 1908; but it was not until 1912 that the art lovers of New York were given the opportunity to see an individual exhibition of his paintings. His popularity has steadily increased until no exhibition of American paintings is complete

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without a canvas by him. He is now represented in the Luxembourg at Paris, the Metropolitan Museum, New York, the Chicago Art Institute and the City Art Museum, St. Louis.

It is interesting to know that he was born at Owosso, Michigan, and received his lessons in art at the Art Institute in Chicago. Later he studied under Benjamin Constant, Laurens and Whistler.



JEANNE CARTIER

F. LUIS MORA

A SHOEMAKER FUND PURCHASE

FOR the first time in its history the Museum has had this year a bequest fund for the purchase of works of art. The late Frederick B. Shoemaker provided in his will that the income from certain property should be paid to the Museum, to be expended as the best interests of the institution dictate. The trustees decided to devote this income

to the purchase of works of art as memorials to the generous donor and his wife.

The first purchase from the Frederick B. and Kate L. Shoemaker fund is a fitting monument to those two lovers of the beautiful, being F. Luis Mora's painting of the dancer, Jeanne Cartier. It is one of the most vibrant, living works in the Museum,

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full as it is of scintillating light and color. It is an instantaneous portrait with all the brilliancy, that spontaneity can afford.

Luis Mora was born in our sister republic, Uruguay, but came to the United States in early life, and received all of his education here. He studied under Benson and Tarbell at Boston, and at the Art Students' League in New York, of which he was elected Vice-President on completion of his course. Unlike most of our artists, he has never studied abroad and so is thoroughly American in his work. He has participated in the principal exhibitions since 1894, receiving many honors.

As the income from the Shoemaker fund increases, and as other funds of like character are established by the friends of the Museum, its collections will become increasingly important and beautiful—credits to the city and undying memorials to the benefactors.

A SMALL BOY'S ESSAY

THE children who come to the Museum are oftentimes required to write short essays on their visits. Following is one small boy's effort in this direction:

"We went to the Toledo Museum of Art yesterdays about half-past two o'clock. We went to see the pooteries and when we got there we stood outside till our teacher came and we lined up and marched into the Museum of Art. We went into a room and a woman made a speeck on a beautiful picture by Mr. Blakelock and when she was throu Donald and me went into the rooms and looked at the pictures. Then we lined up and marched into a lexure room and a fellow made a speech and showed some beautiful plates and a whistle that an Indian had made. It was very old and he blowed it. It would make awful nice music if someone nowed how to blow it. Then he showed a little bowl that had bells in the legs to keep the spirits away. Then we went out of there and me and Donald went home together. We had a very nice time."

OPERA HOURS FOR CHILDREN

LAST Spring the Toledo Museum inaugurated Opera Hours for children, it being, so far as is known, the first time that such an activity has been carried on in a museum.

These musicals, based on the great masterpieces of music, answered literally a crying desire for good music on the part of children

who could not attend the Sunday afternoon concerts for adults.

Hansel and Gretel was chosen for the first Opera Hour, and this was followed by *The Meistersinger*. Stories of the operas were told, illustrated with lantern slides, and selections from the opera, both vocal and instrumental, were given. The hemicycle, seating nearly three hundred, was filled to capacity and children were standing on tip-toe in the corridors trying to see and hear.

So much did the Opera Hours promise that the Museum decided to continue them this season, giving one on the third Saturday of each month.

Lohengrin and *Parsifal*, and a special programme of Christmas Carols, rendered by the children's choirs of the city, have been given this season to audiences equalling those of last season in size and appreciation.

EXHIBITIONS

THE exhibitions for January and February are varied and interesting. For the former month, a group of water colors by Winslow Homer and John Singer Sargent has been secured. These artists have long been famous as painters in oil, the one as America's foremost marine painter and the other as the greatest portrait painter since Reynolds and Gainsborough. Their works in the lighter medium are extremely interesting, being charming in subject as well as masterful in execution. At the same time there will be exhibited a group of paintings of Figures on the Sand by Elizabeth W. Roberts. These very attractive sketches are for sale for the benefit of the Red Cross.

In February the large exhibition of pictorial photographic prints held under the auspices of the Toledo Camera Club brings together the very finest examples of pictorial photography obtainable in America. For the same month there will be on exhibition a collection of sculpture by Gertrude V. Whitney, who is perhaps better known to the average layman as Mrs. Harry Payne Whitney. It is interesting not only as the work of a woman, and one who might just as easily have turned her attention to other things, but on account of its great technical merit and the thought behind each work. Also for February Mrs. Charles W. Hawthorne who like her talented husband is a painter of note, has contributed a number of excellent water-colors.